

MUSICAL CAREER
of
OPAL COOPER

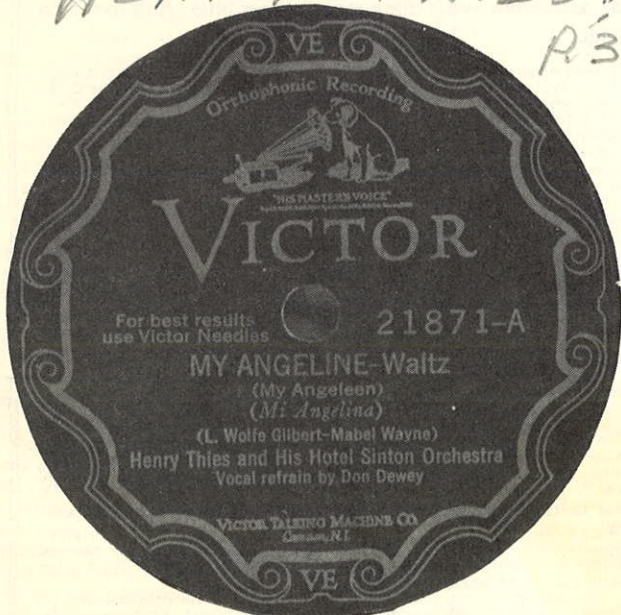


THE MAGAZINE OF
RECORD STATISTICS
AND INFORMATION

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record
research

HENRY THIES V
P3



"THE HENRY THIES STORY"



FOLK SONGS OF DAVID MEDOFF



INTRODUCING
BIRMINGHAM JONES

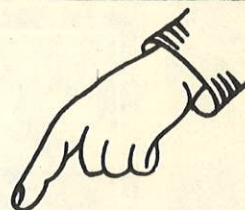
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(1933 to 1963) continued

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- PLAZA 5000 SERIES CONTINUATION



***** ROSA HENDERSON *****
1896 - 1968



LOOK

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Remember
When
NOSTALGIA

3

ONE OF AMERICA'S FIRST POPULAR DANCE BANDS (continued)

At this time radio was becoming very popular as a band broadcasting medium - and Thies was offered a position as a musical director at Cincinnati's powerful WLW which blanketed the mid-west, and South after dark. This proved so successful that in the next five years the band doubled club dates and commercial radio broadcasts. At one time they had eight commercials each week. The sponsors were many of the leading companies of the USA. During this five year period on WLW the Thies orchestra not only expanded as to number of musicians, but his style changed from a typical jazzband to one of a sophisticated type of sweet music. At this time he decided to devote all his time to radio work and gave up traveling and club engagements. His band became staff musicians of the station. One of the last broadcasts he did at WLW was an idea called futuristic music (a la Willard Robison's Deep River Music!) using instruments such as oboe, bassoon, flute, harp, brass, string, rhythm - about 30 men in all. All arrangements were "specials" - popular music arranged in a semi-concert style. Your reporter could swear he dug Thies in 1931 over WLW from the Sinton, and over a Detroit station. There was no connection between Goldkette and Thies although they were close friends. Thies was booked by Music Corp. of America (MCA) out of their Chicago office in his traveling days. His band size varied from ten men in the 20s to 30 members in 1935. Thies remained in Cincinnati until his death, June 12, 1935 as a suicide at Phelps Town House.

Henry Thies helped many a promising youngster to get a start in show business. Many of them have branched out into TV, radio, films and are leaders, producers, directors in the music field of today. Some of the musicians and performers both living and deceased who were in his band are herewith listed.

PIANO

JOE REICHMAN - popular leader now active in Texas as a leader, TV and radio station owner in partnership with his rich wife, Maude Hogg, who is worth five million dollars.

GENE PERAZZO-musical director NBC, New York
BERT FARBER-orchestra leader at WLW, NBC Chicago, and currently musical director in New York's Plaza Hotel.

JACK SAATKAMP - Cincinnati teacher and Union board member.

DRUMS

ISH DRANE - WLW
FRED LOUER - deceased

BASS

BILL BELL - New York Philharmonic and Goldman Band, New York City
RAY FANTCHER-Cincinnati Symphony Orch., and WLW
RAY MOORE - deceased

GUITAR

WAYNE "CHICK" GATEWOOD-retired from music??
DON DEWEY - deceased

TRUMPET

NAT NATOLI - NBC Chicago, Whiteman, NYC TV, now deceased
AL MILLER - retired from music
KEITH "DOC" WILDERSON-WLW, retired in Florida
CLYDE TRASK - Cincinnati leader and arranger
DAVE CROCKETT - unknown, played hot Bix' style

TROMBONE

TOMMY DORSEY-the famous TD, now deceased
HOWARD CLIFF HEATHER - New York with Mel Lewis-Thad Jones Band, NBC NYC, in the 40's played with Jan Savitt
BILL HERRING-NBC Hollywood, now living in Florida
GEORGE TROOP-deceased, had a fine tone blowing an octave higher than any trombonist of his time. Died Mar. 15, 1942 in NYC.

SAXOPHONE AND REEDS

JIMMY DORSEY - the famed JD, deceased
STEVE PASTERNAK - movie producer
JIMMY JAMES - Cincinnati & WLW leader, still active
JOE BRATTON-arranger and NYC radio producer, deceased
LLOYD SCHAEFER-arranger and ex Perry Como leader, active in Hollywood as Arranger-Director
JOE LUGER-WLW Director
BRUCE THOMAS-booker, and orchestra leader in Jacksonville, Florida
WILLY FRITZ, all reeds.

GEORGE THOMAS - fin on all reeds, once with Anson Weeks, now active in St. Petersburg, Florida

VIOLIN

CARL GRAYSON - movie actor under name of Don Grayson, also radio, TV, and Calif (Hollywood) leader.
JACK JELLISON-orchestra leader, Cincinnati Symphony and WLW

CARL PAYNE - Cincinnati Symphony and WLW
HERMAN RABINOWITZ - Cincinnati Symphony and WLW
SAM RABINOWITZ-NBC New York
BERT NEELY - unknown

VOCALISTS

PHIL REGAN-movies, radio, TV, records-now a business-man, retired in California??
JANE FROMAN-movies, radio, TV, records
THE SMOOTHIES-movies, radio, TV
CHARLES DAMERON - retired from music
DON DEWEY - deceased
HOWARD HAFFORD - unknown, living in Cincinnati
HOWARD TRIO - (DON DEWEY, CHARLES DAMERON & HOWARD HAFFORD)
HOT CHA (Unknown) - This 13 year old boy was a sensation in 1932-33

HENRY THIES (AN EXPLORATORY DISCOGRAPHY)

THIES DETROIT RITZ ORCH (1921-22)

7572	Vocalion	14207	NOW I LAY ME DOWN TO SLEEP
7574	"	"	LITTLE GIRL
8267, 69	"	14273	DAPPER DAN
8270, 71	"	14273	I WANT MY MAMMY
8273	"	14274	CAN YOU FORGET
8276	"	14274	BLUE MOON

HENRY THIES AND HIS CASTLE FARM ORCH (Late 1925) Gennett 3142 SPANISH MELODY

HENRY THIES AND HIS HOTEL SINTON ORCHESTRA

*vo Don Dewey, 1928-1929

45408-3	Victor	21462	*WHEN YOU'RE SMILING
45410-3	"	21462	*THAT'S MY MAMMY
45411-2	"	21507	*DON'T WAIT TILL THE LIGHTS ARE LOW (above dust with Howard Hafford)
-3	"	21871	*MY ANGELINE
-4	"	21890	*ROSE OF MANDALAY
-5	"	21890	*SWEET LISA

HENRY THIES AND HIS ORCHESTRA #vo Charles Dameron %Jane Froman

-3	Victor	22460	#UNDER VESUVIAN SKIES
-2	"	22460	%JUNE KISSES
-2	"	22461	%SHARING
-2	"	22461	#MY SWEETHEART SERENADE
-2	"	22476	HERE COMES EMILY BROWN (Vo Howard Trio)
-2	"	22476	#HAVIN' YOU AROUND IS HEAVEN
-2	"	22477	#IF YOU DIDN'T CARE FOR ME

Additional Listings!?? Gennett, Vocalion, Victor, and Brunswick?? Please check your Thies recordings.

THE MUSICAL CAREER OF OPAL COOPER (continued)

sides in Paris for Gramophone (F) in end June 1934, one of the two issues being GOING HOME/BLACK MADONNA. In the above 2 titles Opal Cooper is accomp. by Michel Warlop and his Orchestra. But I do not think you could find any of them.

Most of the musical work I have done has been mostly in night clubs, with the exception of the years I was on the Music Hall stage in England. At present I work night clubs and cocktail parties. I use a guitar as background to my songs.

For concluding, I'll like to give you some informations concerning my past musicians:

I saw Sammy Richardson quite often; he is still in good health. Elliott Carpenter is out in Hollywood where he is in the hospital at present. I have not heard from him recently. Louis Vaughan Jones came back to the U. S. A. to become a professor in the Howard University in Washington, D. C., he died 2 or 3 years ago.

After the Red Devil's stage, Creighton Thompson joined a band at "The Romance", rue Pigalle in Paris which included G. Willis Franklin (banjo), Leslie Hutchinson (p); and Rollen Smith (sax). The group later went to Budapest, Constantinople, Venice and Berlin.

DISCO INFO FROM ASTUTE RESEARCHER, HAROLD FLAKSER

Herewith are some of the Opal Cooper details concerning his recording activities. I should say his first known European recorded vocal efforts were cut ca. Jan., 1927. I've no details of mx. nos. for the Vo (E) sides. The first coupling was released with the Mar., 1927 Vo (E) suppl.

Leslie Hutchinson(p) & Opal Cooper(vo)
London, ca. Jan., 1927
Because I Love You (Irving Berlin) Vo(E) X-9952
Moonlight on the Ganges (Wallace-Meyers) - - -

The second issue was released with the Apr., 1927 Vo (E) suppl.

Mamma's Gone Young (Papa's Gone Old) (Weston-Lee)
I Wonder What's Become of Joe? (Pinkard)
--- both above sides are on Vo(E) X-9968

As far as I know, these were the only two issues recorded & released in Great Britain by Opal Cooper; although, I only have the Vo (E) supplements thru June, 1927. But, I don't think there were any other sides by Opal Cooper on Vo (E). But, I would suggest that anyone having the Vo (E) suppl. from July thru Sept. should check further for any other possible issues.

I have, unfortunately, not been able to locate all of my notes for the Gr(F) session. A total of only four sides was issued by Cooper. These sides were issued under the name of Olé Cooper, acc. par Michel Warlop et son Orchestre. Why his name was given as Olé, I don't know. The two sides I have were issued on Gr (F) K-7310: --

OPG 1695-1 GOING HOME (Ralph Stanley) (Jenny Thomas et John Ellsworth)

OPG 1697-1 BLACK MADONA (Floyd Dupont) (Al. Romans)

Recording date for the above session is: ca. June 28th, 1934. For the moment, I'm unable to locate the details of the other two session-mates. I do recall, though, that one of the other two titles is: BOULEVARD OF BROKEN DREAMS. The matrix prefix letters should read: OPG. The first of the three letters is the digit, "O" (i.e., zero). Actually, it is not a letter but a digit. Somewhere in my files I should have the details for the other two sides; but, I simply am not able to locate these now. But, the recording date is, I believe, virtually precise. Perhaps, Demausy can dredge up the data for the other Gr(F) issue. One further note: Gr(F) K-7310 was released with the Oct., 1934 suppl.

From the Editors: Somewhere in our discographical travels we have seen one or more American PATHE recordings crediting OPAL COOPER. This would be during the Jim Europe period of 1919. At present we are searching through our files to find the illuminating details. Perhaps some of our fellow researchers can hasten the discovery.

DAVID MEDOFF (continued)

of his performances he was joined by his wife, R. S. Soloviova, a soprano.

Medoff's recording career spans from 1916 to the early 1930s and represents at least 150 discs, some of which sold 60,000 copies. He recorded exclusively for Columbia prior to 1925 and then began making records with Victor and Brunswick while continuing the Columbia association. His last records appear with the onset of the depression, at which point Columbia chose to reissue some of his most successful acoustically recorded discs rather than rerecord them electrically.

David Medoff and his wife now live in retirement in New York City and shun publicity. He apparently gave away most of the copies he had of his own recordings and now has little to remind him of what his public must have considered a remarkable career. Most of my material comes from a hesitantly-granted interview and the remainder from recollections of those who remember his performances. I hope to expand the biographical sketch to include all the information I have at some future date. (SEE LISTING ON PAGE 5)

(1) Sing in Yiddish	(2) Sing in Russian	(3) Sing in Ukrainian	(4) Sing in Yiddish	(5) Sing in Yiddish	(6) Sing in Yiddish	(7) Sing in Yiddish	(8) Sing in Yiddish	(9) Sing in Yiddish	(10) Sing in Yiddish	(11) Sing in Yiddish	(12) Sing in Yiddish	(13) Sing in Yiddish	(14) Sing in Yiddish	(15) Sing in Yiddish	(16) Sing in Yiddish	(17) Sing in Yiddish	(18) Sing in Yiddish	(19) Sing in Yiddish	(20) Sing in Yiddish	(21) Sing in Yiddish	(22) Sing in Yiddish	(23) Sing in Yiddish	(24) Sing in Yiddish	(25) Sing in Yiddish	(26) Sing in Yiddish	(27) Sing in Yiddish	(28) Sing in Yiddish	(29) Sing in Yiddish	(30) Sing in Yiddish	(31) Sing in Yiddish	(32) Sing in Yiddish	(33) Sing in Yiddish	(34) Sing in Yiddish	(35) Sing in Yiddish	(36) Sing in Yiddish	(37) Sing in Yiddish	(38) Sing in Yiddish	(39) Sing in Yiddish	(40) Sing in Yiddish	(41) Sing in Yiddish	(42) Sing in Yiddish	(43) Sing in Yiddish	(44) Sing in Yiddish	(45) Sing in Yiddish	(46) Sing in Yiddish	(47) Sing in Yiddish	(48) Sing in Yiddish	(49) Sing in Yiddish	(50) Sing in Yiddish	(51) Sing in Yiddish	(52) Sing in Yiddish	(53) Sing in Yiddish	(54) Sing in Yiddish	(55) Sing in Yiddish	(56) Sing in Yiddish	(57) Sing in Yiddish	(58) Sing in Yiddish	(59) Sing in Yiddish	(60) Sing in Yiddish	(61) Sing in Yiddish	(62) Sing in Yiddish	(63) Sing in Yiddish	(64) Sing in Yiddish	(65) Sing in Yiddish	(66) Sing in Yiddish	(67) Sing in Yiddish	(68) Sing in Yiddish	(69) Sing in Yiddish	(70) Sing in Yiddish	(71) Sing in Yiddish	(72) Sing in Yiddish	(73) Sing in Yiddish	(74) Sing in Yiddish	(75) Sing in Yiddish	(76) Sing in Yiddish	(77) Sing in Yiddish	(78) Sing in Yiddish	(79) Sing in Yiddish	(80) Sing in Yiddish	(81) Sing in Yiddish	(82) Sing in Yiddish	(83) Sing in Yiddish	(84) Sing in Yiddish	(85) Sing in Yiddish	(86) Sing in Yiddish	(87) Sing in Yiddish	(88) Sing in Yiddish	(89) Sing in Yiddish	(90) Sing in Yiddish	(91) Sing in Yiddish	(92) Sing in Yiddish	(93) Sing in Yiddish	(94) Sing in Yiddish	(95) Sing in Yiddish	(96) Sing in Yiddish	(97) Sing in Yiddish	(98) Sing in Yiddish	(99) Sing in Yiddish	(100) Sing in Yiddish
1. Sing in Yiddish	2. Sing in Russian	3. Sing in Ukrainian	4. Sing in Yiddish	5. Sing in Yiddish	6. Sing in Yiddish	7. Sing in Yiddish	8. Sing in Yiddish	9. Sing in Yiddish	10. Sing in Yiddish	11. Sing in Yiddish	12. Sing in Yiddish	13. Sing in Yiddish	14. Sing in Yiddish	15. Sing in Yiddish	16. Sing in Yiddish	17. Sing in Yiddish	18. Sing in Yiddish	19. Sing in Yiddish	20. Sing in Yiddish	21. Sing in Yiddish	22. Sing in Yiddish	23. Sing in Yiddish	24. Sing in Yiddish	25. Sing in Yiddish	26. Sing in Yiddish	27. Sing in Yiddish	28. Sing in Yiddish	29. Sing in Yiddish	30. Sing in Yiddish	31. Sing in Yiddish	32. Sing in Yiddish	33. Sing in Yiddish	34. Sing in Yiddish	35. Sing in Yiddish	36. Sing in Yiddish	37. Sing in Yiddish	38. Sing in Yiddish	39. Sing in Yiddish	40. Sing in Yiddish	41. Sing in Yiddish	42. Sing in Yiddish	43. Sing in Yiddish	44. Sing in Yiddish	45. Sing in Yiddish	46. Sing in Yiddish	47. Sing in Yiddish	48. Sing in Yiddish	49. Sing in Yiddish	50. Sing in Yiddish	51. Sing in Yiddish	52. Sing in Yiddish	53. Sing in Yiddish	54. Sing in Yiddish	55. Sing in Yiddish	56. Sing in Yiddish	57. Sing in Yiddish	58. Sing in Yiddish	59. Sing in Yiddish	60. Sing in Yiddish	61. Sing in Yiddish	62. Sing in Yiddish	63. Sing in Yiddish	64. Sing in Yiddish	65. Sing in Yiddish	66. Sing in Yiddish	67. Sing in Yiddish	68. Sing in Yiddish	69. Sing in Yiddish	70. Sing in Yiddish	71. Sing in Yiddish	72. Sing in Yiddish	73. Sing in Yiddish	74. Sing in Yiddish	75. Sing in Yiddish	76. Sing in Yiddish	77. Sing in Yiddish	78. Sing in Yiddish	79. Sing in Yiddish	80. Sing in Yiddish	81. Sing in Yiddish	82. Sing in Yiddish	83. Sing in Yiddish	84. Sing in Yiddish	85. Sing in Yiddish	86. Sing in Yiddish	87. Sing in Yiddish	88. Sing in Yiddish	89. Sing in Yiddish	90. Sing in Yiddish	91. Sing in Yiddish	92. Sing in Yiddish	93. Sing in Yiddish	94. Sing in Yiddish	95. Sing in Yiddish	96. Sing in Yiddish	97. Sing in Yiddish	98. Sing in Yiddish	99. Sing in Yiddish	100. Sing in Yiddish

5599/5608 Anita Boyer With The Polka Dots (5)
Anita Boyer With The Polka Dots (5)
5609/5618 Jan Hubati (HARRY HORLICK) & His Salon Orch. (5)
Jan Hubati (HARRY HORLICK) & His Salon Orch. (5)
5619/5628 Johnny Green & His Orch. (5)
Johnny Green & His Orch. (5)
5629/5638 Lane Prescott Salon Orch.
Lane Prescott Salon Orch.
5639/5648 Vincent Yorke (VICTOR YOUNG)
Vincent Yorke (VICTOR YOUNG)
5649/5658 Chuck Warner (CHICK WEBB)
Chuck Warner (CHICK WEBB)
5659/5668 World Choristers (5)
World Choristers (5)
5669/5678 Everett Tutchings, Organist (4)
Everett Tutchings, Organist (5)
5679/5688 Walter Knight (LEO ERDODY)
Walter Knight (LEO ERDODY)
5689/5698 Lane Prescott Salon Orch.
Lane Prescott Salon Orch.
5699/5708 Warren Hart (WILL HUDSON)
Warren Hart (WILL HUDSON)
5709/5718 Florence Wentworth & Fred Mayer With Harold Sanford's Orch. (4)
Florence Wentworth & Fred Mayer With Harold Sanford's Orch. (5)
5719/5728 Richard Himber
Richard Himber
5729/5738 Ray Bloch Male Chorus (5)
Ray Bloch Male Chorus (5)
5739/5748 Eddie Rubsam & His Hawaiian Orch.
Eddie Rubsam & His Hawaiian Orch.
5749/5758 Wilson Ames, Organist (5)
Wilson Ames, Organist (5)
5759/5768 Vic Arden
Vic Arden
5769/5778 Tito & His Swingtette (5)
Tito & His Swingtette (5)
5779/5788 World Choristers (5)
World Choristers (5)
5789/5798 Clark Dennis With The Symphonettes
Larry Bradford (RICHARD HIMBER)
5799/5808 Vic Arden
Vic Arden
5809/5818 Bruce Wayne (BARRY WOOD) With Jerry Allen Orch. (5)
Ray Bloch's Swing Fourteen (5)
5819/5828 Frankie Carle & The Four Belles
Frankie Carle & The Four Belles
5829/5838 The Song Spinners With Dick Byron
Dick Carroll (JOHNNY GREEN)/Vic Arden/Phil Marley
5839/5848
5849/5858 The Song Spinners, Featuring Dick Byron (5)
The Song Spinners, Featuring Dick Byron (5)
5859/5868 Sportamen Glee Club, Bill Days - Leader (5)
Sportamen Glee Club, Bill Days - Leader (5)
5869/5878 Richard Huey And The Sundown Singers (5)
Richard Huey And The Sundown Singers (5)
5879/5888 Victor Young
Victor Young
5889/5898 The Song Spinners (5)
The Song Spinners (5)
5899/5908 The Musketeers (5)
The Musketeers (5)
5909/5918 Red Norvo Orch.
Red Norvo Orch.
5919/5928 Glen Gray & The Casa Loma Orch. (Vocals: Eugenie Baird) (4)
Johnny Long Orch. (Vocals: Patti Dugan & Gene Williams) (4)
5929/5938 Glen Gray & The Casa Loma Orch. (Vocals: Tommy Morgan & Eugenie Baird) (4)
Johnny Long Orch. (Vocals: Gene Williams & Ensemble) (4)
5939/5948 Dick Haymes & The Travis Johnson Singers With Jesse Crawford (5)
Dick Haymes & The Travis Johnson Singers With Jesse Crawford (5)
5949/5958 Dick Kuhn Orch. (Vocal: Trio) (5)
Dick Kuhn Orch. (5)
5959/5968 Frank Froeba, His Back Room Piano And His Boys (5)
Frank Froeba, His Back Room Piano And His Boys (5)
5969/5978 Jimmy Dorsey
Jimmy Dorsey
5979/5988 Dorothy Kirsten & The Travis Johnson Singers With Jesse Crawford (5)
Sportamen Glee Club, Bill Days - Leader (5)
5989/5998 Johnny Long Orch. (Vocals: Patti Dugan & Gene Williams) (4)
Jimmy Dorsey Orch. (2)/The Andrews Sisters With Vic Schoen Orch. (2)
5999/6008 Jerry Wald
Woody Herman
6009/6018 Jerry Wald
Kenny Baker & The Song Spinners
6019/6028 Duke Ellington (4)
Ralph Ginsburgh Orch. (5)
6029/6038 Duke Ellington (4)
Ralph Ginsburgh Orch. (5)
6039/6048 Harry Horlick & His Orch. (5)
Harry Horlick & His Orch. (4)
6049/6058 Duke Ellington (4)
Fray & Braggiotti (Piano Duo) (1)
6059/6068 Mischa Borr Orch. (5)
Harry Horlick Orch. (4)
6069/6078 Mischa Borr Orch. (5)
Harry Horlick Orch. (4)
6079/6088 Lawrence Welk Orch. (Vocals: Jayne Walton & Bobby Beers) (5)
Machito & His Afro Cubans (Vocals: Graciela, Machito, & Polito) (5)
6089/6098 Lawrence Welk Orch. (Vocals: Jayne Walton & Bobby Beers) (5)
Machito & His Afro Cubans (Vocals: Graciela, Polito, & Machito) (5)
6099/6108 Dorothy Lamour
Phil Hanna
6109/6118 Dorothy Lampur
Fray & Braggiotti (Two Pianos)
6119/6128 The Colling Band (Under Direction Of Joe Colling) (4)
Lawrence Welk Orch. (Vocals: Bobby Beers & Jayne Walton) (5)
6129/6138 The Colling Band (Under Direction Of Joe Colling) (5)
Harry Horlick Orch. (5)
6139/6148 Charlie Spivak Orch. (Vocals: Irene Days & Dick Baldwin) (5)
Josef Marais & His Boys (5)

6149/6158 Charlie Spivak Orch.
Josef Marais & His Boys
6159/6168 Woody Herman
Gallagher & Shean/Harry Sosnick Orch.
6169/6178 Carmen Cavallaro
Mitch Ayres
Carmen Cavallaro
6179/6188 Mitch Ayres
Johnny Messner
6189/6198 Ralph Ginsburgh
David Rose Orch. (4)
6199/6208 Harry Horlick Orch. (5)
David Rose Orch. (5)
6209/6218 Harry Horlick Orch. (5)
Larry Adler With John Kirby Orch.
6219/6228 Caney
6229/6238 Charlie Spivak Orch. (Vocals: Irene Days & Jimmy Saunders) (5)
Carmen Cavallaro
6239/6248 Charlie Spivak Orch. (Vocals: Irene Days & Jimmy Saunders) (5)
Carmen Cavallaro (5)
6249/6258 Larry Adler & John Kirby
Kenny Baker & Harry Sosnick/Fray & Braggiotti
6259/6268 Johnny Long Orch. (Vocals: Gene Williams & Patti Dugan) (4)
Lawrence Welk Orch. (Vocals: Wayne Marsh, Jayne Walton, Ensemble, and Bobby Beers) (5)
6269/6278 Jimmie Lunceford
Lionel Hampton
6279/6288 Charlie Barnet Orch. (Vocals: Gwen Tynes) (4)
Ralph Ginsburgh Orch. (5)
6289/6298 Charlie Barnet Orch. (Vocal: Gwen Tynes) (4)
Ralph Ginsburgh Orch. (5)
6299/6308 "A Connecticut Yankee" - Musical Production (Orch. directed by George Hirst) (Vocals: Dick Foran, Julie Warren, Chester Stratton, Vera-Ellen, Vivienne Segal, & Crane Calder Chorus) (4)
Dick Haymes With Emil Newman Orch. (2)/Woody Herman Orch. (Vocal: Frances Wayne) (2)
6309/6318 "A Connecticut Yankee" - Musical Production (Orch. directed by George Hirst) (Vocals: Dick Foran, Julie Warren, Vivienne Segal, & Robert Chisholm) (3)/Harry Horlick Orch. (1)
Dick Haymes With Emil Newman Orch. (2)/Woody Herman Orch. (Vocal: Woody Herman) (2)
6319/6328 Harry Horlick Orch. (4)
Milt Herth Trio (5)
6329/6338 Frankie Masters
David Rose
6339/6348 Josef Marais & His Boys (5)
Mischa Borr Orch. (5)
6349/6358 Mitch Ayres
Frankie Masters
6359/6368 Mitch Ayres
Carmen Cavallaro
6369/6378 Bob Chester
Carmen Cavallaro
6379/6388 Andrews Sisters With Vic Schoen & His Orch. (4)
The Merry Macs (2)/Gordon String Quartet (2)
6389/6398 Les Brown
Gordon String Quartet
6399/6408 Les Brown
Gordon String Quartet
6409/6418 Jose Morand
Jerry Wald
6419/6428 Jose Morand
Jerry Wald
6429/6438 Charles Wolcott Orch. (Vocals: Nestor Amaral & Aloysio Oliveira With Bando De Lua & Ray Gilbert & Mixed Chorus) (4)
Phil Hanna With Orchestra Directed By Leonard Joy (4)
6439/6448 Charles Wolcott Orch. (Vocals: Ray Gilbert & Kenneth Rundquist) (4)
Lawrence Welk Orch. (Vocals: Bobby Beers, Jayne Walton, & The Sparklers) (4)
6449/6458 Charles Wolcott Orch. (4)
Jimmy Dorsey Orch. (4)
6459/6468 Lawrence Welk Orch. (Vocals: Jayne Walton & Bobby Beers) (4)
Milt Herth Trio (5)
6469/6478 Glen Gray
Charlie Spivak
6479/6488 Lawrence Welk Orch. (Vocals: Jayne Walton, Bobby Beers, & The Sparklers) (5)
Milt Herth Trio (5)
6489/6498 Charlie Spivak Orch. (Vocals: Jimmy Saunders & Irene Days) (4)
Lawrence Welk Orch. (Vocals: Bobby Beers & Jayne Walton) (5)
6499/6508 Duke Ellington Orch. (4)
The Colling Band (4)
6509/6518 Gordon String Quartet (3)
Ralph Ginsburgh Orch. (5)
6519/6528 Fray & Braggiotti
Les Brown
6529/6538 Josef Marais & His Boys (5)
Les Brown Orch. (Vocals: Gordon Drake, Doris Day, & Butch Stone) (5)
6539/6548 David Rose Orch. (4)
Woody Herman Orch. (Vocals: Woody Herman & Frances Wayne) (4)
6549/6558 David Rose (4)
Lionel Hampton (4)
6559/6568 The Philharmonic Orch. Of Los Angeles - Conducted By Alfred Wallenstein/David Rose
Frankie Masters
6569/6578 The Philharmonic Orch. Of Los Angeles - Conducted By Alfred Wallenstein (1)/David Rose (1)
Jimmy Wakely (5)
6579/6588 The Merry Macs (4)
Jimmy Wakely (5)
6589/6598 Frankie Masters
Glen Gray
6599/6608 Jimmie Lunceford
Jose Morand
6609/6618 Andrews Sisters & Dick Haymes With Vic Schoen Orch. (2)/Andrews Sisters With Vic Schoen Orch. (2)
Dick Haymes & Ken Darby Singers With Victor Young Orch. (4)
6619/6628 "Snow White And The Seven Dwarfs" (From Walt Disney Feature Production) (Lyn Murray & His Orch.) (Vocals: Chorus & Audrey Marsh & Girl Choir) (4)
Lani McIntire & His Hawaiians (Vocals: Lani McIntire & Trio) (5)
6629/6638 "Snow White And The Seven Dwarfs" (From Walt Disney Feature Production) (Lyn Murray & His Orch.) (Vocals: Elizabeth Mulliner & Girl Choir, Evelyn Knight, Andy Love Four, & Harrison Knox) (4)
Lani McIntire & His Hawaiians (Vocals: Lani McIntire & Trio) (5)
6639/6648 Milt Herth Trio (5)
Frank Froeba - His Back Room Piano And His Boys (5)
6649/6658 Johnny Long Orch. (5)
John Scott Trotter (5)

6659/6668 Johnny Long Orch. (4)
Mischa Borr Orch. (5)
6669/6678 John Scott Trotter (4)
Mischa Borr Orch. (5)
6679/6688 Duke Ellington & His Famous Orch. (5)
Harry Horlick Orch. (4)
6689/6698 Duke Ellington Orch.
Harry Horlick Orch.
6699/6708 Jimmy Dorsey Orch.
Charlie Barnet/Carmen Cavallaro
6709/6718 Woody Herman Orch. (Vocals: Woody Herman & Frances Wayne) (4)
Josef Marais & His Boys (6)
6719/6728 Milt Herth Trio (Vocals: "Hot Lips" Page & Betty Westmore) (5)
Ralph Ginsburgh Orch. (5)
6729/6738 Jimmy Dorsey Orch.
Johnny Long/Nat Brandwynne
6739/6748 Nat Brandwynne Orch. (Vocals: Elaine Castle & Joe Martin) (5)
Russ Morgan Orch. (Vocals: Russ Morgan & Six Hits & A Miss) (4)
6749/6758 Les Brown Orch. (Vocals: Gordon Drake & Doris Day) (5)
Russ Morgan Orch. (Vocals: Russ Morgan, Marjorie Lee, & Phil Hanna) (4)
6759/6768 Les Brown Orch. (Vocals: Gordon Drake, Butch Stone, & Doris Day) (4)
Ethel Smith & The Bando Carioca (4)
6769/6778 Lani McIntire & His Hawaiians (5)
Ralph Ginsburgh Orch. (5)
6779/6788 Lawrence Welk Orch.
Charlie Spivak Orch.
6789/6798 Lawrence Welk/Johnny Long
Jimmy Wakely
6799/6808 Machito & His Afro Cubans (Vocals: Machito & Graciela) (4)
David Rose Orch. (4)
6809/6818 Nat Brandwynne Orch. (Vocals: Elaine Castle & Joe Martin) (5)
Pat Harrington - Irish Tenor (5)
6819/6828 Duke Ellington
Michael Coleman
6829/6838 Jimmie Lunceford
Mel Torme & His Mel-Tones/Dick Haymes
6839/6848 Hal Aloma
Glen Gray/Charlie Spivak
6849/6858 Hal Aloma
Harry Horlick
6859/6868 Charlie Spivak Orch. (Vocals: Irene Days & Jimmy Saunders) (4)
Milt Herth Trio (Vocals: Betty Westmore & "Hot Lips" Page) (5)
6869/6878 The Jubalaires (Gospel Singing With Guitar) (5)
Ralph Ginsburgh Orch. (5)
6879/6888 Charlie Spivak
Glen Gray
6889/6898 The Jubalaires (5)
Rudolph Ganz (3)
6899/6908 Josef Marais
Phil Ohman Orch.
6909/6918 Duke Ellington
Lawrence Welk
6919/6928 Helen Forrest With Victor Young Orch. (3)/Lawrence Welk Orch. (Vocal: Bobby Beers) (1)
Phil Ohman Orch. (4)
6929/6938 Glen Gray
Charlie Spivak
6939/6948 Milt Herth Trio (Vocals: Betty Westmore) (5)
Harry Horlick Orch. (4)
6949/6958 Mischa Borr Orch. (4)
Harry Horlick Orch. (4)
6959/6968 Glen Gray & The Casa Loma Orch. (3)
Charlie Spivak Orch. (Vocals: Jimmy Saunders) (2)/Mel Torme & His Mel-Tones (2)
6969/6978 Frank Froeba - His Back Room Piano & His Boys (5)
Jose Morand Orch. (5)
6979/6988 Charlie Barnet Orch. (Vocals: Phil Barton & "Peanuts" Holland) (4)
Nat Brandwynne Orch. (Vocals: Elaine Castle & Joe Martin) (5)
6989/6998 Nat Brandwynne Orch. (Vocals: Elaine Castle & Joe Martin) (5)
The Philharmonic Orch. of Los Angeles - Under Direction Of Alfred Wallenstein (4)
6999/7008 Hal Aloma
London String Quartet
7009/7018 Jimmy Dorsey/Lani McIntire
The Merry Macs
7019/7028 Lani McIntire & His Hawaiians (Vocals: Trio & Lani McIntire) (5)
Ralph Ginsburgh Orch. (5)
7029/7038 Glen Gray Orch. (4)
Jesse Crawford - Pipe Organ (5)
7039/7048 Glen Gray & The Casa Loma Orch. (Vocals: Skip Nelson & Fats Daniels) (4)
The Jubalaires (Gospel Singing With Guitar) (5)
7049/7058 Machito & His Afro Cubans
Jimmy Wakely & The Sunshine Girls
7059/7068 Nat Brandwynne Orch. (Vocals: Mert Curtis & Elaine Castle) (5)
Caney (Vocals: Marcelino Guerra & Antonio Ferrer) (5)
7069/7078 Nat Brandwynne Orch. (Vocals: Elaine Castle & Joe Martin) (4)
Frank Froeba - His Back Room Piano & His Boys (4)
7079/7088 Nat Brandwynne Orch.
Charlie Spivak Orch.
7089/7098 Woody Herman Orch. (Vocal: Woody Herman) (3)/Nat Brandwynne O. (1)
Mischa Borr Orch. (4)
7099/7108 London String Quartet (4)
Jesse Crawford (5)
7109/7118 Lawrence Welk
Charlie Barnet
7119/7128 Milt Herth Trio (4)
Ralph Ginsburgh Orch. (5)
7129/7138 Nat Brandwynne (Vocals: Jan Martel, Mert Curtis, & Joe Martin) (5)
Dick Haymes With Victor Young (3)/Nat Brandwynne (Vocal: Joe Martin) (1)
7139/7148 Nat Brandwynne (Vocals: Mert Curtis, Joe Martin, & Jan Martel) (5)
Rudolph Ganz (2)
7149/7158 Lani McIntire & His Hawaiians (5)
Rudolph Ganz (2)
7159/7168 Johnny Long
Duke Ellington
7169/7178 The Jubalaires (Folk Singing With Guitar & Bass Accomp.) (5)
Harry Horlick Orch. (4)
7179/7188 Ray Bloch's Swing Fourteen (5)
Leo Erdody & His Concert Orch. (4)
7189/7198 Charlie Spivak
Mitch Ayres
7199/7208 Charlie Spivak
Lani McIntire
7209/7218 Jesse Crawford
Frank Froeba
7219/7228 Duke Ellington
Mitch Ayres
7229/7238 Jimmy Wakely (5)
London String Quartet (4)
7239/7248 Les Brown
Jimmy Dorsey
7249/7258 Les Brown
Phil Ohman
7259/7268 Victor Young (2)
Jesse Crawford (5)
7269/7278 Charlie Barnet (Vocals: Phil Barton & The Satisfiers, Redd Evans, & Fran Warren) (4)
Milt Herth Trio (Vocals: Greg Marshall) (5)
7279/7288 Lani McIntire (Vocals: Lani McIntire & Quartet & Trio, & Harold Aloma & Trio) (5)
The Jubalaires (Gospel Singing With Guitar & Bass Accomp.) (5)
7289/7298 Johnny Long
Woody Herman/Jerry Wald
7299/7308 Johnny Long (Vocals: Francey Lane, Ensemble, Tex Mulcahy, & Tommy Morgan) (4)
Milt Herth Trio (5)
7309/7318 Mischa Borr Orch. (5)
Fray & Braggiotti (Two Piano Team) (4)
7319/7328 David Rose Orch. (5)
Jerry Sears & His String Ensemble (5)
7329/7338 Duke Ellington (3)
Jerry Sears & His String Ensemble (5)
7339/7348 Andrews Sisters & Guy Lombardo (2)/Guy Lombardo (2)
Frank Luther With Jesse Crawford - Recitation With Organ Accomp. (1)
7349/7358 Charlie Spivak (Vocals: Jimmy Saunders) (5)
Johnny Long (Vocals: Dick Robertson & Francey Lane) (2)/Johnny Long With The Song Spinners (2)
7359/7368 Charlie Spivak (Vocals: Jimmy Saunders) (5)
Frank Froeba (5)
7369/7378 David Rose Orch. (5)
The Jubalaires (5)
7379/7388 Les Brown
Lani McIntire
7389/7398 Frank Luther & The Lawrence Quintet (4)
Frank Luther & The Lawrence Quintet (4)
7399/7408 Albert Wallace Concert Orch. (4)
Albert Wallace Concert Orch. (4)
7409/7418 Robert F. Hillard And His Orch. (4)
Erno Repee & His Orch. (4)
7419/7428 Frank Luther & The Lawrence Quintet
The Ridge Runners (KARL & HARRY)
7429/7438 Frank Westerfield & His Band (4)
Frank Westerfield & His Band (4)
7439/7448 Fireside Quartet (ROUND TOWNERS) (4)
James Landry (2)/Lydia Summers (2)
7449/7458 Jerry Sears & His Rhythmic Strings (4)
Jerry Sears & His Orch. (4)
7459/7468 Ray Bloch's Swing Fourteen (4)
Ray Bloch's Swing Fourteen (4)
7469/7478 Glen Gray & The Casa Loma Orch. (Vocals: Kenny Sargent) (4)
Woody Herman Orch. (Vocal: Woody Herman, Steady Nelson, & Muriel Lane) (4)
7479/7488 Wilson Ames (Organ Solos) (5)
Wilson Ames (Organ Solos) (5)
7489/7498 Charlie Spivak (Vocals: Irene Days & Dick Baldwin) (5)
Charlie Spivak (Vocals: Irene Days) (4)
7499/7508 Carmen Cavallaro (5)
Harry Horlick Orch. (5)
7509/7518 Mischa Borr Orch. (5)
Ralph Ginsburgh Orch. (5)
7519/7528 Nat Brandwynne (Vocals: Elaine Castle & Joe Martin) (5)
Phil Ohman Orch. (4)
7529/7538 Woody Herman (Vocals: Frances Wayne & Woody Herman) (4)
Woody Herman (Vocals: Woody Herman & Frances Wayne) (4)
7539/7548 Les Brown
Les Brown
7549/7558 Les Brown
Les Brown
7559/7568 Les Brown (Vocals: Gordon Drake, Doris Day, & Butch Stone) (5)
Glen Gray (Vocal: Eugenie Baird) (2)/Charlie Spivak (Vocals: Irene Days & Jimmy Saunders) (2)
7569/7578 David Rose (4)
London String Quartet (4)
7579/7588 Jose Morand
Mel Torme/Dick Haymes
7589/7598 Andrews Sisters With Vic Schoen Orch. (4)
The Merry Macs (2)/Wilson Ames (Organ) (2)
7599/7608 Joseph Knitzer (Violin Solos) (4)
Ralph Ginsburgh Orch. (5)
7609/7618 Leo Erdody & His Orch. (4)
Leo Erdody & His Concert Orch. (4)
7619/7628 Les Brown (Vocals: Doris Day) (5)
Jimmy Wakely (5)
7629/7638 Nat Brandwynne (Vocals: Jan Martel & Joe Martin) (5)
Charlie Barnet (Vocals: Peanuts Holland & Phil Barton) (4)
7639/7648 Nat Brandwynne (Vocals: Trio, Mert Curtis, Jan Martel, & Joe Martin) (5)
Theme Mood And Bridge Music (Charles Paul - Hammond Organ) (10)
7649/7658 Johnny Green (Vocals: Kay Thompson Singers, Ralph Blane, & Barbara Ames) (4)
Theme Mood And Bridge Music (Charles Paul - Hammond Organ) (12)
7659/7668 Johnny Long
Johnny Green
7669/7678 Johnny Long (Vocals: Francey Lane) (5)
Frank Froeba (5)
7679/7688 Guy Lombardo (2)/Andrews Sisters With Vic Schoen (1)/John Scott Trotter (1)
Michael Coleman (5)
7689/7698 Nat Brandwynne (5)
David Rose (5)
7699/7708 Duke Ellington
London String Quartet/Rudolph Ganz
7709/7718 Verlye Mills (Harp Interludes) (12)
London String Quartet (2)/Rudolph Ganz (2)
7719/7728 Les Brown (5)
Jesse Crawford (5)
7729/7738 Les Brown (5)
Harry Horlick (4)
7739/7748 Glen Gray (Vocals: Ronny Dayton) (Trumpet: Bobby Hackett) (5)
Nat Brandwynne (5)
7749/7758 Glen Gray (Vocals: Fats Daniels & Ronny Dayton) (5)
Milt Herth Trio (5)
7759/7768 Ralph Ginsburgh (4)
Fray & Braggiotti (2)/Mischa Borr (2)

BIRMINGHAM JONES

An Introduction by Len Kunstadt

Muddy Waters has been associated with the brightest names in his particular hard-hitting brand of Chicago blues interpretation. In the harmonica department he boasted the talents of the late Sonny Boy Williamson and his contemporary, Little Walter, - also Junior Wells, and in recent years James Cotten has had a long stay. In mid-1966 when Cotten branched out for himself, Little George Smith came from the West Coast to fill the position. On the departure of Smith toward the end of 1966, Mojo Buford joined and traveled the route through 1967. Both Smith and Buford's artistry were captured for recorded posterity by such firms as Bluesway and Spivey.

When Muddy played the Vanguard nightery in NYC on Feb 23-24-25 he was minus a regular 'harp' player. He told me that Shakey Horton nearly made the roster for the trip to New York City (which would have really been quite a historic addition) but a last minute cancellation occurred. A month later Muddy and band consisting of Otis Spann, Sam Lawhorn, Luther Johnson, Little Sonny and S. P. Leary were again back in NYC to play engagements at New York University (March 22) and Washington Square Methodist Church (March 25 - this date just featured Otis Spann trio with Luther Johnson, vocal and guitar and S. P. Leary, drums with Otis' wife, Lucille Spann, and Muddy Waters doing guest vocals). This time Muddy brought a fascinating new name in the person of BIRMINGHAM JONES to fill the vacant harp spot.

Birmingham is a 6 foot, 180 pound gay blade who projects a big, broad, almost shy smile - with an infectious laugh when he wholeheartedly greets you. He likes to wear dark eye glasses and is an avid pipe smoker. When your reporter was chatting with the band who were visiting the Cafe Au Go Go musicians quarters on their night off, Muddy called my attention to Birmingham who was warming up his harp with Luther supplying a guitar background. "Lenny, that's my new harp - just listen to him." Muddy was quite impressed as he was chiming in with snippets of his own biting vocals. Muddy's drummer, S. P. Leary calls Birmingham a major talent and he is not far from the truth. Birmingham Jones is a powerful addition. What about Birmingham? Where does he come from? What's his story?

In an interview Birmingham provided some salient facts about himself. He was born WRIGHT BIRMINGHAM in Saginaw, Michigan, January 9, 1937. He was the only child in a family of 7 to play music. At age 14 he was already in Chicago in school. His father, James, wanted him to be a musician - and a guitarist - but Wright chose the tenor sax with Lester Young as his earliest inspiration. He played with J. B. Lenoir among others while still in his teens. In order to satisfy his father's wishes he switched over to guitar - and soon was giggling with Elmore James and J. B. & His Hawks. All during this period he also sang. He recalls his switch to harmonica, "I just slipped off and started my harp after I heard Howling Wolf who really inspired me with his great 'Morning At Midnight'. His move to the harp also gave him the idea of forming his own band and 'Birmingham Jones and his Lover Boys' came into being. The 'Jones' appellation was given to him by the wellknown DJ, Big Bill Hill. The original Lover Boys were Fred Robinson, guitar; Charles Jones, bass guitar; Billy Davenport, drummer with BJ on harp and vocal. They played all over Chicago. In the vaude tradition he was also billed as 'Birmingham Jones with His Red Underwear On' for obvious reasons. About 1956 he cut his first coupling with the same personnel for Mayo Williams' EBONY label. Titles were 'Late Hours/Walking Down Madison Street' as by Birmingham Jr. and His Lover Boys. About 1963 he cut 4 sides including 'I'm A Lonely Man/You Too Bad For Me/ and 2 more for A&R, Al Smith and the VEE JAY label as Birmingham Jones and His Lover Boys - but his group consisted of members of Howling Wolf's combo including Hubert Sumlin, guitar - with added trumpet and sax.

In the early days of March 1968 BJ joined Muddy Waters and is now on the laborious travel route. His sentiment toward his new adventure is strong and he describes it thusly, "Joining Muddy is quite a change for me. I'm married and have 2 little girls in Chicago and presently I'm homesick for them. All this traveling

THE "KING" CATALOG

A Listing in the Growth of Recorded Popular Music Americana (a continuation) from 5314 thru 5354 by Anthony Rotante and Kurt Mohr

5314 EARL BOSTIC Off Shore (4475) Hello Sixty (10151)	5337 COZY COLE : (CB 4/23/60) Bag Of Tricks Drum Fever
5315 BEVERLY ANN GIBSON : No Other But You (4/281) (CB2/27/60) The Love We Shared (10359)	5338 THE VALENTINES : That's It Man Please Don't Leave, Please Don't Go
5316 COZY COLE : Teen Age Ideas (4285-2) Blockhead (4289-2)	5339 BILL DOGGETT : Big Boy Smoochie
5317 -	5340 HAROLD BAKER : (CB 4/30/60) In A Little Spanish Town Them There Eyes
5318 LITTLE WILLIE JOHN : My Love Is (10576) Loving Care (10577)	5341 HANK BALLARD & THE M's : Finger Poppin' Time I Love You, I Love You Sooo
5319 BILL DOGGETT : Back Woods (10318-2) Raw Turkey (10320-1)	5342 LITTLE WILLIE JOHN : (CB 5/7/60) Cottage For Sale I'm Shakin
5320 DON RENO, RED SMILEY & TENNESSEE Money, Marbles And Chalk (4412-1) Freight Train Boogie (4414-1)	5343 BETTY CURTIS : Colpevole Quando Vien La Sera
5321 GRANDPA JONES : Are You From Dixie? (4474) Fast Moving Night Train (4500)	5344 TRINI LOPEZ : The Search Goes On It Hurts To Be In Love
5322 BILLY WARD & THE DOMINOES : Have Mercy Baby (4472) Sixty Minute Man (4473)	5345 EARL BOSTIC : A Gay Day Make Believe
5323 OTIS WILLIAMS & HIS CHARMS : Chief Um (Take It Easy) (4506) It's A Treat (4508)	5346 DON RENO & RED SMILEY : Mountain Rosa Lee Eight More Miles To Louisville
5324 TRINI LOPEZ : Jeanie Marie (4393) Schemes (4394)	5347 STANLEY BROTHERS : Mountain Dew Old Rattler
5325	5348 BOB KAMES : Lili Marlene Lichtenstein Polka
5326	5349 GREEN VALLEY QUARTET : There's Rest Just Ahead Singing With The Angels
5327	5350 THE AL BELLETO SEXTET : It's A Wonderful World (4501) When I Fall In Love (4524)
5328	5351 ZEB AND FREDDIE : When You Feel Like Cryin (4596) Roseann (4597)
5329	5352 LYNN HOPE : (CB 6/18/60) Body and Soul (4547) Sands Of Sahara (4586)
5330	5353 TAB SMITH : Lovely Springtime (4606) They're Off (4605)
5331	5354 MOON MULLICAN : I Was Sorta Wondering Sweeter Than The Flowers
5332 OTIS WILLIAMS : (CB 4/2/60) Ricketty Rickshaw Man Silver Star	(TO BE CONTINUED)
5333 ROY BROWN : Adorable One Ain't Got No Blues Today	
5334	
5335 GRANDPA JONES : Fifteen Cents In All I Got A Night Out	
5336 LYNN HOPE : Tenderly Full Moon	

LATEST RELEASE SPIVEY LP 1009

A BLUES EXTRAVAGANZA 16 Tracks - 50 minutes

MUDDY WATERS BLUES MEN HARVEY HILL KOKO TAYLOR MEMPHIS SLIM BABE STOVALL BIG JOE WILLIAMS OLIVE BROWN J. B. LENOIR	WASHBOARD SAM'S BAND VICTORIA SPIVEY WILLIE DIXON JOHN HAMMOND JOHN HENRY BARBEE VIOLA WELLS HOMESICK JAMES ROOSEVELT SYKES
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that I have to do would be further enjoyable for me if I had them along. Muddy, Otis and the other fellows are great and it is a pleasure to be with them. This is a band that when I blow my harp I can feel that real soul and I can stand up on my feet, raise my right hand - and be the most independent fellow in the world."

8

EDISONIA

THE EDISON LONG-PLAYING RECORD
Complete list of issued and unissued masters

Part Two - concluded
see issue 88 for Part One

Ray Wile

(Note: In 1926 the numerical master series 12,000 and up was left blank for use in connection with the newly developed Long Playing Record. As far as we can determine 12000 through 12056 was the total span. When the regular series of masters reached 11,999 in late 1927 it then jumped to 18,000. In 1929 the numerical block 15,000 through 15,023 was used for special advertising records).

2/ /27 12028 12"	450 thread. Takes A, B, C 2567 ; 2568 Hungarian Rhapsody Parts I & II 10563 In a Persian market 5079 La Paloma 4120 Prophete - Coronation March Edison Concert Band	
2/19/27 12029 10"	450 thread. Takes A, B, C. Made over Issued on 10006.	F, G, H, J.
2/ /27 12030 10"	450 thread. Takes A, B, C. 11359 - How I love you. Clyde Doerr & Orc. 11296 - Roses for remembrance. F. Wheeler Wadsworth & his Orc. 11349 - Clap y' hands. Hotel Commodore Dance Orc. (Tests exist at Edison as follows: A & C on EL10-37)	
2/ /27 12031 12"	450 thread. Takes A, B, C. Issued on LP 30003.	
2/ /27 12032 10"	450 thread. Takes A, B, C. Issued on LP 10006.	
4/ /27 12033 12"	450 thread. Takes A, B, C, D. Rejected. 8386 - Mola. Vincent Lopez Orc. 4983 - Whistler & his dog. N.Y. Military Band 7134 - Kawai Waltz. Toots Paaki Hawaiians. 7682 - The Debutante. Edna White 7253 - Bow wow. Wiedoff-Wadsworth Saxophone Quartet	
4/ /27 12034 12"	450 thread. Takes A, B, C. 5749 - Italian Fantasia. P. Frosini 6265 - General Pershing March. Imperial Marimba Band. 7161 - Ragtime episode. Fred Van Eps. 10222 - Saxena. Rudy Wiedoff. 5638 - Light as a feather. John F. Burkhardt, bells. - True to the flag. U.S. Marine Band.	
5/ /27 12035 10"	450 thread. Takes A, B, C. Organ solos by Frederick Kinsley. 11624 - Muddy water 11473 - Put your arms where they belong 11548 - In a little Spanish town 11599 - I'm looking for a girl named Mary 11598 - Calling	
5/ /27 12036 12"	450 thread. Organ solos by Frederick Kinsley. 11625 - Winding trail 11353 - Hello bluebird 11471 - How I love you 11415 - Roses for remembrance 11427 - Little white home.	
5/ /27 12037 10"	450 thread. Issued on 10008.	
5/ /27 12038 10"	450 thread. Issued on 10008.	
5/ /27 12039 12"	450 thread. Takes A, B, C. Made over 6/ /27 F, G, H. 4983 - Whistler and his dog. N.Y. Military Band. 7134 - Kawai Waltz. Toots Paaki Hawaiians 3308 - Dixie medley. Fred Van Eps 7682 - The Debutante. Edna White 7253 - Bow wow. Wiedoff - Wadsworth Saxophone Quartet	
5/ /27 12040 12"	450 thread. Takes A, B, C, D 7161 - Ragtime episode. Fred Van Eps 6265 - General Pershing March. Imperial Marimba Band 10222 - Saxena. Rudy Wiedoff 3390 - Monastery bells. U.S. Marine Band 5638 - Light as a feather. John F. Burkhardt, bells 5749 - Italian fantasia. P. Frosini	
6/ /27 12041 10"	450 thread. Issued on 10007.	
6/ /27 12042 10"	450 thread. Issued on 10007.	
7/ /27 12043 12"	450 thread. Issued on 30005. Remade on 12/ /27.	
7/ /27 12044 12"	450 thread. Issued on 30005. Remade on a and on 12/ /27	
6/ /27 12045 10"	450 thread. Takes A, B, C. Rej. 11619 - Ain't she sweet. Clyde Doerr & his Orc. 11687 - Doll dance. B.A. Rolfe & his Orc. 11670 - The more we are together. B.A. Rolfe & his Orc. (Tests still exist at Edison as follows: A on EL10-47; B on EL10-47; C on EL10-48)	
6/ /27 12046 10"	450 thread. Takes A & B. Rej. 11671 - Oh Isabella. B.A. Rolfe & his Orc. 11603 - I'm looking over a four leaf clover. Oreste & his Orc. 11595 - Clarinet marmalade. Phil Napoleon & his Orc. (Tests exist as follows: A on EL10-48; B on EL10-49)	
11/ /27 12047 12"	450 thread. Takes A & B; Made over 12/ /27 F & G. Issued on 30004.	
11/ /27 12048 12"	450 thread. Issued on 30004.	
6/5/28 12049 12"	450 thread. Takes A, B, C, D. Made over F & G. Quintette in E flat Major. E. Robert Schmitz and the Philharmonic String Quartet Taken from 18051, 18052, 18055, 18056. Dubbed by Werner Hayes & Burt.	
6/8/28? 12050 12"	450 thread. Takes A, B, C, D. Made over Quartet in F major Philharmonic String Quartet. Taken from 18370, 18371, 18374, 18375.	F & G.
9 or 10/28 12051 12"	450 thread. Issued on 30006.	
9 or 10/28 12052 12"	450 thread. Issued on 30006.	

11/15/28 12053 12"	450 thread. Takes A, B, C, D. Werner Burt and Hayes. Selections from Aida (Part 1) 5030 - Celeste Aida Zenatello 3876 - Ritorna vincitor. Rappold 3789 - O patria mia. Rappold 6274 - A te grave. Rappold and Parvis.	
11/17/28 12054 12"	450 thread. Takes A, B, C. Werner Burt & Hayes. Selections from Aida (Part 2) 6275 - Su dunque. Rappold & Parvis 5020 - Pur ti riveggo. Rappold and Zenatello 5023 - Fuggian gli ardor. Rappold and Zenatello 5017 - La fatal pietra. Rappold and Zenatello 5014 - O terra addio. Rappold and Zenatello	

12055 10"	450 thread. Takes A, B, C. Made over Made over J. K. L. 18478 & 9. Opheus Overture Pts. 1 & 2 Edison Concert Orc. 18822 - L'Carillon from L'Arlesienne Suite. Edison Concert Orc. (Tests exist as follows: A on EL10-50; B&C on EL10-51; F&G on EL10-52; H&J on EL10-53; K & L on EL10-54)	F, G, H
12056 10"	450 thread. Takes A, B, C. Made over J & K. 18708 & 9. Zampa Overture. Edison Concert Orc. 18615 Entr'acte & Barcarolle. American Concert Orc. (Tests exist as follows: A & B on EL10-55; C on EL10-50; F&G on EL10-56; H on EL 10-57; J & K on EL 10-58)	F, G, H; Made over

Number 12056 was the last LP master number assigned by the Company in this series.

We have also located the following Experimental LP Master Numbers.

11/24/25 Exp. 30 12"	450 thread. Dance LP.
11/27/25 Exp. 31 12"	450 thread. Dance LP.
12/3/25 Exp. 33 12"	450 thread. Edison Sample Record - LP Demonstration. Tests exist of Take B.
12/18/25 Exp. 34 12"	450 thread. Edison Sample Record - LP Demonstration. Tests exist of take B.
3/5/26 Exp. 40 10"	450 thread.
3/5/26 Exp. 50 10"	450 thread.

The following Experimentals were renumbered and used for regular LP issues: Exp. 67 renumbered Mx 12008; Exp. 77 renumbered Mx 12010; Exp. 84 renumbered Mx 12007; Exp. 85 renumbered 12006; Exp. 86 renumbered Mx 12002.

Exp. 87 12" 450 thread. Copper master in can Bldg. 22 Graphite Room.

PLAZA



VZA 5000 SERIES (continued)

Plaza 5000 series: We again continue to list numbers in this series, giving masters, tune titles, artist credits and the recording dates. The artist credits and recording dates are from the ARC master files. From 6000 to 6370 and from 7314 up this applies. Below 6000 and between 6370 and 7314 the artist credits are from records examined and in place of a recording date we give the label and catalog number of the record from which the data were obtained. We are asking you to fill in our blanks, if you can! See the introduction of this series in the July 1961 issue (#36) for details. See most of the subsequent columns for the listings. Our listing this time continues from 6406

Please check back in our columns in issues #81 & #83 for the listings of missing Grey Gull and Grey Gull family records. Completing the Grey Gull numerical listings will take the utmost cooperation of all who may have any stray information on some of these elusive issues! There are so many gaps! Send data, comments, etc. to us at Salem Road, RFD 2, Pound Ridge, New York 10576 or c/o this magazine.

6406-Up And At 'Em	-Al Goering's Collegians	-Ba 1693
6407-The Roscos Brought Me You	-Al Goering's Collegians	-Ba 1694
6408-		
6409-Say Mister Have You Met Rosie's Sister	-Perry's Hot Dogs	-Ba 1714
6410-		
6411-Flamin' Mamie	-Perry's Hot Dogs	-Ba 1692
6412-What! No Women?	-Ernest Hare & Billy Jones	-Ba 1705
6413-Tie Me To Your Apron Strings Again	-Ernest Hare & Billy Jones	-Ba 1706
6414-Always	-Chas. Harrison	-Ba 1701
6415-		
6416-That Certain Party	-Eddie Peabody, Banjo Solo	-Do 3672
6417-Who	-Eddie Peabody, Banjo Solo	-Do 3672
6418-		
6419-Song Of The Flame	-Imperial Dance Orch.	-Ba 1698
6420-Sunny	-Roy Collins' Dance Orch.	-Or 582
6421-Always (fox trot)	-Hollywood Dance Orch.	-Ba 1694
6422-		
6423-I'm Gonna Buzz Around My Honey Bee	-Miami Jazz Band	-Or 579
6424-Give Me Just A Little Bit Of Your Love	-Perry's Hot Dogs	-Re 8007
6425-I'll Never Stop Dreaming (On Or 563 as "Till My Dreams Come True")	-Imperial Dance Orch.	-Ba 1690
6426-A Coal Miner's Dream	-Irving Kaufman	-Do 3676
6427-A Miner's Home Sweet Home	-Irving Kaufman	-Do 3676
6428-Too Many Parties And Too Many Pals	-Hollywood Dance Orch.	-Do 3662
6429-Truly I Do	-Hollywood Dance Orch.	-Do 3662
6430-Looking For A Boy	-Imperial Dance Orch.	-Ba 1698
6431-Wait Till You See My Baby Do The Charleston-Dixie Jazz Band		-Or 565
6432-		
6433-Whose Who Are You?	-Missouri Jazz Band	-Ba 1695
6434-Drifting And Dreaming	-Hollywood Dance Orch.	-Do 3669
6435-Dinah	-The Radio Franks	-Re 8011
6436-The Prisoner's Song	-Imperial Dance Orch.	-Ba 1690
6437-Thanks For The Buggy Ride	-Imperial Dance Orch.	-Ba 1691
6438-Always (Waltz)	-Continental Dance Orch.	-Do 3665
6439-Mina	-Continental Dance Orch.	-Ba 1717
6440-Tartin' Down In Tennessee	-Missouri Jazz Band	-Ba 1695
6441-Let's Talk About My Sweetie	-Sam Lanin's Dance Orch.	-Ba 1711
6442-So Does Your Old Mandarin	-Sam Lanin's Dance Orch.	-Do 3686
6443-		
6444-		
6445-The Freight Wreck At Altoona	-Vernon Dalhart	-Re 8051
6446-The Engineer's Child	-Vernon Dalhart	-Re 8051
6447-The Governor's Pardon	-Vernon Dalhart (To be continued)	-Do 3694

(To be continued)

CORRESPONDENCE
FILLING
IN
DISCOGRAPHICALLY

JELLY ROLL IN WASHINGTON, D.C. (1937)

Gentlemen,
The enclosed note, addressed to me from George Shivers - Sunday Editor for the Atlantic City Press - may be of interest to enthusiasts of Jelly Roll Morton. The note was in response to a record review I did on RCA Victor LPV-546 "Mr. Jelly Lord,"

PAUL BURGESS
Atlantic City, N.J.

Paul:

Having read your Morton column brings back memories. One in particular:

In 1937 I played with a "big" band in Washington, D.C. The band was known (at the time) as Andy Howard's Collegians playing at the largest of the nightereries in town, the Coconut Grove. (The band went under other names during its four year life: The Round-Towners, Howie Williams Orchestra, and others. Some of the men went to no greater things -- Jimmy Middleton (bassist) went with Gene Krupa, Howie Williams became the St. Louis Browns baseball announcer etc, but they are other stories.

One night during rehearsal (we rehearsed between 3 and 5 a.m., at the club in those days) we noticed a Negro man sitting at a table in the rear of the room in the dark. We assumed he was an employee and paid no further attention. This went on for about four nights until we noted he was poorly dressed but wearing a huge diamond tie pin and a huge diamond ring (they caught the light).

One of the boys asked him who he was and what he was doing there. He said his name was "Morton" - and I've got a little club up on T street. I just like to come down and listen to your band, I think it's the best in town."

After a little more conversation we learned he was the immortal but almost forgotten Jelly Roll Morton. He said he had written a little something he'd like us to try. It was written especially for our instrumentation. We agreed to give it a run-through, and he passed out the parts.

The thing didn't have a name and I doubt if it ever was published or played anywhere. You see--we couldn't play it!

It was the wildest, most progressive, yet still reeked of dixie-- it was unexplainable. Morton couldn't explain it himself. He said it was just something new he tried.

We asked him to sit down and play a little. He did! We sat and listened to "where of piano that you can't forget", for about an hour-and-a-half.

Morton owned a small club in the Negro part of town where he was his own chief cook, bottle-washer, bouncer and pianist. He'd sit under a blue light in that little smoke-filled room and play the piano -- and nobody listened. That's why he came down to play for us (he said) so he could play for someone who could appreciate his talent just once again.

Shortly after that he died -- within a couple of years I think.

Just thought the tale would interest you.

George.

COON-SANDERS LEGACY

letter from Mrs. Joe L. Sanders

In the August (1962) issue of Record Research, there appeared a very fine article on the Coon-Sanders Night-hawks. This outstanding story was written by my good friend Harvey Rettberg. Shortly before my husband's death another good friend, Mr. Warren Hjerpe, sent a copy to Joe.

During a telephone visit with Mr. Hjerpe, just this week, we were talking about your magazine and about this article. I expressed a desire to thank you personally, even though belatedly, for publishing this very authentic story. Mr. Hjerpe suggested that I write you, and was kind enough to give me your address.

There have been many stories and articles written about the Coon-Sanders Nighthawks. I would say that this one is the best I have read. Mr. Rettberg did a lot of extensive research and in talking with the, then, surviving members of the band, he was able to compile the true facts. Mr. Rettberg, and his wife, came to Kansas City to call on us and we spent a very wonderful afternoon recalling the past. He set up a tape recorder and our entire afternoon's visit was recorded. Mr. Rettberg had spent several weeks traveling all over the country in search of the old C/S members. Thus, he had first hand information to use in writing the story.

After Joe's death, a gentleman affiliated with the Kansas City Public Library System called on me. He had heard of the Scrap Books, pictures, news clippings, etc., that Joe had collected over the years. When he saw the collection he asked me if I would consider placing it in the Main Public Library. He thought the collection would be of great public attraction as well as a great value to musical students, and for the use of research on Kansas City Jazz. After much thought I decided to do so. On October 17, 1965, the collection went on public display for five weeks.

Needless-to-say, the display was of great public interest and the Director of the Arts and Music Department says it is, by far, the best and most complete, collection they have been able to procure. We were able to carry Joe's life, pictorially, from the age of nine years when he was a featured boy soprano at the Grand Avenue Temple, to the very end of his life with the citation sent me from President Johnson. This included his years with the Kansas City Opera, the Coon-Sanders era, his years in Hollywood where he wrote and scored for the movies, the years after his band came-back as "The Ole Lefthander", his writing of popular as well as contemporary music. The collection is now in the vaults and may be used by anyone for research etc.

It was hard for me to give away this collection that was so much a part of our life to-gether. Yet it is a very gratifying thing to know that this collection will always be cared for and there for anyone to see and use. Joe Sanders WAS a part of Kansas City's history. The birth and growth of radio, the Jazz scene, the days of the big bands, etc.

The Coon-Sanders Nighthawks Club, of which Mr. Rettberg was a co-founder, has many hundreds of members now. It is wonderful to know so many people remember the band. The club is having its Spring Reunion in Charleston, W. V. this April. N.B.C. Monitor will be covering the meeting. I will be so happy to meet and talk, in person, with the many people who have written me and with whom I became acquainted through the club.

Even though my thanks is several years late, it is nevertheless very sincere.

Yours very truly,
Mrs. Joe L. Sanders

IS IT TRAUMBAUER? TRUMBAUER? or TROMBAR?

transcription data from Ken Crawford and R. R.

In RR #89 - "Where are they now" by Frank Kelly - "Frankie Trombar in 1938" - Frankie made 128 selections for Standard Transcriptions, of Hollywood, Calif., from October 1937, thru June 1938, all of which I own. His name was listed as "Frank Traumbauer" on the labels, not "Frankie Trombar" as he was advertised during that period. The personnel, as listed, is correct for the transcriptions, except that Charlie La Vere is on piano on all of the dates. Charlie even sings a couple of the selections. The vocalists, besides Deane Janis and Charlie La Vere, on the transcriptions, were Dave Saxon, Jo Stafford, trumpeter Bill Shaw, drummer Ward Archer, and Phil Stuart. The band is a swinging crew, with Manny Klein in exceptionally fine form. Unfortunately, the band never made any commercial records, as it was much superior to the Trumbauer band of 1939/40 on Varsity records, which was quite a drab outfit. Of special note to collectors, Frankie made one side of Standard #2-120 with a small group only, called "Frankie Traumbauer's Swing Seven". Of the 4 selections recorded, one was his famous "Singin' the Blues", which was re-named "Blue Holiday" for this occasion, and featured Manny Klein doing Bix's famous solo.

BUT! the RR Editors have Two 16 inch transcriptions KBS 43/44 and KBS 09/70 on the KBS - Keystone Broadcasting System Inc. of New York, Chicago and Hollywood which list "FRANK TROMBAR & HIS ORCHESTRA." The titles on KBS 44 are TEMPO TAKES A HOLIDAY, IRISH WASHER WOMAN, NO RETARD, HEAT WAVE and PORTRAIT OF A PRETZEL - reverse is KBS 43 by Vido Musso and his Orchestra. And the titles on KBS 70 are I SAW YOU LAST NIGHT, NEVER NEVER LAND FANTASY, BETTLE AT LARGE, BRING BACK MY BONNIE TO ME and NIGHT WILL FALL -- reverse is KBS 69 by Vido Musso and his Orchestra. GREAT RESEARCH! Who are the musicians?? From what period do they date? The labels indicated, "Keystone Sustaining Program Service" "This electrical transcription is copyrighted and all music is tax free for use on Keystone affiliated stations only". All the TROMBAR'S are listed as instrumentals.

REGARDING BLUES RESEARCH:

This publication is a subsidiary of RECORD RESEARCH, edited by ANTHONY ROTANTE and PAUL SHRETSLEY, and is a vehicle for exploring the vast field of contemporary Blues recordings. It has been lauded as the singularly most important document of research of the post-war (1946) Blues. It is published irregularly, averaging 3/4 issues per year. THERE IS NO SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COSTS THIRTY CENTS (U.S.A.). THIRTY FIVE CENTS (FOREIGN). Also available from DBREK COLLIER, 6, THE CREST, SAWBRIDGEWORTH, HERTS, ENGLAND 2/6d each.

Future issues of BLUES RESEARCH are announced in the parent publication, RECORD RESEARCH.

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